



## Eleda Lednem tells about Millinery Conceptions

Millinery fashions, like quicksilver, are never at a standstill. Curious is the change of the hat. Formerly a hat was deliberately trimmed with some kind of garniture. Now it is as if the hat and trimming were in one. So simple it is to trim one's hat that the shape is really of paramount importance. The style of the hat may be a la mode, but if it lacks becomingness there is no chic in one's appearance. With hats the carriage counts as much as the figure. Choose your hat not only for the smartness of shape and color, but in regard also to its relations to the lines of the figure. A small woman should never wear a hat higher than the length of her face. If the trimming is placed on one side of the hat, instead of hedged around the crown, it will give the appearance of height without making the figure look top heavy.

The hat need not match the costume in color, but it must accord with some tone of color in it. Plain velvet, panne velvet, plush, velour, satins, and felt will figure largely in the autumn millinery. Hats are as large as the law allows, and brims follow an irregular line and apt to take all sorts of curves. Sport ideas have been carried into the winter millinery. Chenille by itself, or in combination with jet, is a strong probability for hats.

The hats are subdued in color, with black achieving first place and a new chocolate brown coming next. The inevitable navy follows. Among other shades there is a goodly exposition of Bordeaux, soft dull grays, deep purples and popular sport colors. All white hats are still in the running. There is a wide diversity of shapes. The old-time walking hat with closely rolled sides, the mushroom or vanity style hat turned up in back with mushroom shape in front, various versions of the sailor, and the Gainsboro, the Napoleon tricorn and broad-rimmed picture hats with bell shaped crown, are given preference.

The military influence bids fair to be adopted on the imported hats, especially the way the brims of the larger hats are held in front with a feather pom-pom. In regard to trimmings, present imitations point to beaded ornaments, fancy pins, curious juted profile birds. Metal and iridescent birds that never flew in the heavens above or the earth beneath, are reproduced in miniature by metal and beaded arrangement. Then, too, there are spiders, beetles and owls, cleverly reproduced.

Turbans entirely of feathers, usually trimmed on top with wings outspread in all directions, are only one of the manifestations of the use of wings, birds, etc.

Treated barn yard feathers, and imitation goura and aigrettes, remarkable likenesses of the real articles, are "in" for this season. What about ostrich? Ostrich fringes—novelties, and tips are used in many original ways.

Flat applique, in conventional floral designs, enrich many chapeaux. Paris milliners have endorsed the use of ribbon in butterfly effects, huge pom-poms, cockades, bows and bands.

Silver lace and ornaments, ostrich tips with all beaded flues will be worn in a measure for evening hats. Fruits of richly colored velvets, score a victory in the millinery creations.

The old boat toque is with us again. The only difference being that the crown is flat. A toque of golden brown velvet has the brim corded, a four-looped bow with a double knot in the center is placed directly in front. The bow is made of brown ribbon, piqued in green.

An interesting hat with a Russian suggestion has a high brim of midnight blue velvet. The velvet is boss pleated and on each side of a boss pleat there are small blue and white wings with hackle feathers.

Of gray velvet is a scalloped-shell brimmed hat. A band of gun-metal galloon fits its way around the crown under a velvet box pleating and terminates into a brush of skin, fur partially encircling the crown.

Expressing smartness and chic is a fête de Nègre panne velvet come with soft crown of velvet. Where the brim falls over the crown there is noted a row of small birds with beaks all turned one way.

There may be no snakes in Ireland, but on a stunning plush velvet sailor, a snake of iridescent feathers winds around the crown. The dashing brim, wide at both sides is eccentrically narrow, front and back.

Of up-to-date style value is a hat of beige felt bound with velvet. Wings hedged fashion around the crown. Not content with the Burgundy velvet rim, a turned up in the back hat adds a crown of small ostrich, Burgundy and cream tips, grouped in such a way as to form the sole trimmings.

A dashing roll brim sailor of cerise felt faced with midnight blue satin has a cockade in the center front and binding of grosgrain ribbon.

Another sailor is discreetly straight brimmed, is composed of white panne velvet faced with black taffeta. Against the side crown band of white grosgrain there are placed three pom-poms, one in front and one at each side.

The ever-popular black velvet is used for an up-turned brim hat with tiny pom-poms of silver fox fur composing a decoration around the crown.

A striking velvet hat, upper, faced with satin has the right side brim creeping low in front forming a narrow border which encircles the left side. A wreath of roses garlands the top of the crown. These roses are interspersed with bits of ostrich feathers placed here and there on the petals of the flowers. Flowers are also featured on a soft felt hat with dashing sweep of brim. A simple ribbon around

the crown is applied every once in a while with velvet carnations in shades of old rose and violets.

Every woman feels the need of a veil for her new fall hat. The fad for elaborate bordered novelties, especially in hand run patterns with the border worn over the hat, still continues. The bordered nose veil is still consid-

ered excellent and the already wide selection has been increased by many new designs. There are dainty woven patterns with motifs of chenille and velvet and a wide selection from the plain mesh in hexagon hair line and filet to the most intricate border and all over pattern. A gray filet mesh veiling with all over pattern in darker gray and blue dots outlined in white is a pretty screen for a woman's face.

A circular veil par excellence flows from a wide band, which encircles the crown of a hat, or the brim of a turban. The band is four inches wide, of a rich metallized composition, the same arranged over the hat, the plain part shade of a heavy mesh silk veil with a covering the face.

Recently I have seen a generous use of heavy silk veils in Ramage design, worn not only for motoring, but other occasions. The vogue for veils as an integral part of the hat continues. The most sought for colors in veils are brown, tan, gray, mahogany, black, navy and African brown. The square mesh veils with inch wide checker borders reach to the shoulders and are sometimes wound twice around the neck. Inconsistent is the plain mesh veil worn upside down. The border is a rich metallized composition, the same arranged over the hat, the plain part shade of a heavy mesh silk veil with a covering the face.

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FASHION SHOW  
WEDNESDAY EVENING  
OCTOBER FOURTH

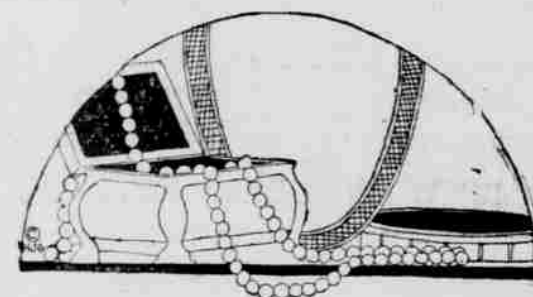
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